



FACULTADE DE FILOLOXÍA

GONE GIRL: FROM PAPER TO SCREEN

TRABALLO DE FIN DE GRAO

GRAO EN LINGUA E LITERATURA INGLESAS

DEPARTAMENTO DE FILOLOXÍA INGLESA E ALEMÁ

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UNIVERSIDADE DE SANTIAGO DE COMPOSTELA

CURSO 2014/2015

DIRECTOR: Darío Villanueva Prieto

AUTORA: Ana Jiménez Rey



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A stylized, handwritten signature in black ink, likely belonging to Darío Villanueva Prieto, is positioned below the director's name. The signature is fluid and cursive, with a long horizontal stroke at the end.

AUTORA: Ana Jiménez Rey

A handwritten signature in blue ink, likely belonging to Ana Jiménez Rey, is positioned below the author's name. The signature is more compact and stylized than the director's, with a distinct 'A' and 'R'.

Index

1. Introduction	3
2. Comparative Analysis	5
2.1. Literary and filmic texts	5
2.2. Production context	6
2.3. Comparative segmentation	8
2.4. Procedures of adaptation	19
A. Enunciation and point of view	19
B. Transformations in the temporal structure	21
i. Time order: linearity and anachronies	22
ii. Duration	25
iii. Frequency	25
C. Changes in content	26
i. Omissions	26
ii. Compressions	27
iii. Translations	28
iv. Transformations	28
v. Additions	29
vi. Developments	30
3. Conclusions	31
4. Bibliography	33
5. Filmography	35

1. Introduction

The process by which the narration of a story, expressed in the form of a literary text, is transformed (by means of changes in its structure, in its narrative content and by recreating it in images) into a very similar story expressed in the form of a filmic text is called *adaptation*, as defined by Sánchez Noriega (Sánchez Noriega, 2000: 47). This is a rather simplistic definition, given the fact that an adaptation does not necessarily have to be between literature and cinema. Moreover, there are even authors that claim that the concept of adaptation is unfounded: for instance, Villanueva argues that the discourse of a novel cannot be adapted into a filmic discourse the same way a painting cannot be adapted into music even if they share the same topic (Villanueva, 1994: 425-426).

Linda Hutcheon also goes beyond this definition in her book *A theory of adaptation*, as she makes a distinction between adaptation as a process and as a product. This dichotomy is where she considers that the difficulty of the task of defining the term lies (Hutcheon, 2006: 15). In order to define it as a product, Hutcheon resorts to the ongoing comparison between adaptations and translations:

In many cases, because adaptations are to a different medium, they are re-mediations, that is, specifically translations in the form of intersemiotic transpositions from one sign system (for example, words) to another (for example, images). This is translation but in a very specific sense: as transmutation or transcoding, that is, as necessarily a recoding into a new set of conventions as well as signs.

(Hutcheon, 2006: 16)

Therefore, according to Hutcheon, an adaptation as a product is a translation, that is, the conversion of words from one language into another, but in a broader sense: the conversion is not to another language, but to a whole new medium with its own conventions and signs. Thus, in order to analyse the success of an adaptation, it is crucial to examine the semiotics of the film so as to see how this distinct set of signs attempts to convey the same ideas as its literary counterpart. The conundrum brought about by this definition of adaptation is that of the fidelity toward the original, which will be dealt with later on.

When dealing with adaptation as a process, however, other aspects must be taken into account, and thus it cannot be given a formal definition. The adapter goes through a “process

of appropriation, of taking possession of another's story and filtering it, in a sense, through [his] own sensibility, interests and talents" (Hutcheon, 2006: 18), which is why Hutcheon claims that the adapter is both an interpreter and a creator: he must decide which elements get into the final product and which do not depending on the medium in which he is adapting; he must cut some characters, alter the speed of the action, or even expand the source material to fill gaps; he must interpret the source material, but eventually he must make the product his own and it must be autonomous. Because of this, adaptation as a process also leads to the question of fidelity to the original.

Critics and readers alike often resort to the issue of fidelity to judge the success of adaptations. One of the problems associated with fidelity as a critical line is the lack of an objective, right interpretation of a book that the film can adhere to. Brian McFarlane also distinguishes between "being faithful to the 'letter' (...) and to the 'spirit' or 'essence' of the work" (McFarlane, 1996: 9), being the latter more difficult to judge since it depends on particular readings of the novel rather than on a comparison between the source novel and the film. Moreover, McFarlane goes so far as to question the possibility of fidelity itself. Likewise, Sánchez Noriega states: "la obra ni gana ni pierde desde el punto de vista estético, que no comercial, porque existan adaptaciones", and the other way around: "una película será más o menos valiosa independientemente del material que le ha servido de base" (Sánchez Noriega, 2000: 54). In fact, he believes that the legitimacy of the adaptation lies on the artistic freedom of the filmmaker to create his own image of the reading matter. Finally, Hutcheon also refers to this issue, and claims that the double nature of the concept that has been mentioned above "does not mean, however, that proximity or fidelity to the adapted text should be the criterion of judgement or the focus of analysis" (Hutcheon, 2006: 6). The focus of her criticism is on the treatment of adaptations as simple repetitions rather than reinterpretations and recreations.

The aim of this dissertation is to determine to what extent the adaptation of Gillian Flynn's *Gone Girl* into film is successful. Because of the fact that the success of an adaptation cannot be measured according to the degree of fidelity toward the original text, as it has just been explained, it will be determined by means of a thorough analysis of both the novel and the film.

To do this, the first step will be to provide the basic information about both texts, such as the titles, the author of each text and the publication or release dates, as well as a list of people who worked to make the film possible and a synopsis. Next, the explanation of the production context will focus on the authors of the texts and their careers. After this, there will be a comparative segmentation that intends to divide the filmic text into sequences and connect each sequence with the part of the literary text where it appears. Then there will be an analysis of the procedures of adaptation in which enunciation, time and the changes between the novel and the film will be analysed.

Because the goal is not to determine which one is better, but to attempt to decipher the intentions of the adapters and the message they want to convey with the adaptation, the method will consist on an analysis of the effect of the changes in the resulting film.

The basis for this comparative analysis will be Sánchez Noriega's diagram of the comparative analysis of adaptations from his book *De la literatura al cine: teoría y análisis de la adaptación* (Sánchez Noriega, 2000: 138-140).

To conclude, the final product will be assessed taking into account the process that it went through.

2. Comparative Analysis

2.1. Literary and filmic texts

Literary text: *Gone Girl*, by Gillian Flynn, 2012 (Phoenix, 2013).

Filmic text: *Gone Girl* (2014).

Production: Leslie Dixon and Bruna Papandrea as executive producers; James 'Jim' Davidson as associate producer; Ceán Chaffin, Joshua Donen, Arnon Milchan and Reese Witherspoon as producers. *Direction:* David Fincher. *Adaptation, script and dialogues:* Gillian Flynn based on her own original novel. *Cinematography:* Jeff Cronenweth. *Music:* Trent Reznor and Atticus Ross. *Set Decoration:* Douglas A. Mowat. *Editing:* Kirk Baxter. *Costume Design:* Trish Summerville. *Running time:* 149 minutes. *Cast:* Ben Affleck (Nick Dunne), Rosamund Pike (Amy Dunne), Neil Patrick Harris (Desi Collings), Tyler Perry (Tanner Bolt), Carrie Coon (Margo Dunne), Kim Dickens (Detective Rhonda Boney), Patrick

Fugit (Officer James Gilpin), David Clennon (Rand Elliott), Lisa Banes (Marybeth Elliott), Missi Pyle (Ellen Abbott), Emily Ratajkowski (Andi Fitzgerald), Casey Wilson (Noelle Hawthorne), Lola Kirke (Greta), Boyd Holbrook (Jeff), Sela Ward (Sharon Schieber), Leonard Kelly-Young (Bill Dunne), Kathleen Rose Perkins (Shawna Kelly), Cyd Strittmatter (Maureen Dunne), Scoot McNairy (Tommy O'Hara).

Synopsis: Nick and Amy Dunne lived a seemingly happy marriage in North Carthage, Missouri, until Amy's disappearance on the morning of their fifth anniversary. Being the main suspect, Nick undertakes a search of his missing wife following the clues she has left for him in the form of their traditional anniversary scavenger hunt.

2.2. Production context

Gillian Flynn was born in Kansas City, Missouri, in 1971. Both of her parents worked as professors: her mother taught reading and her father film. Despite the dark plots of her works, she had a happy childhood. She was shy, which led her to spend much of her time reading, writing and watching movies. It was her father who introduced her to horror movies when she was still a little girl. She graduated in English and journalism from the University of Kansas and, after writing about human resources for a magazine for two years, she moved to Chicago to attend Northwestern University for a Master's degree on journalism. After discovering that she was "too wimpy" to pursue a career as a crime reporter, her next major job was at Entertainment Weekly, where she worked as a feature writer and later as a television critic.

She has written three novels: *Sharp Objects* (2006), which is being turned into a television series; *Dark Places* (2009), whose film adaptation featuring Charlize Theron, Chloë Grace Moretz and Nicholas Hoult will be released in summer of 2015; and *Gone Girl* (2012). Among her future projects are two novels, one of which will be a young adult novel, and a new collaboration with David Fincher as the writer for HBO's remake of the British series *Utopia*, proving how well-matched her dark material and his directing style are (Silman, 2014).

As put by Emma Brookes, "[h]er writing is sharp, acute, with social observations and convincing relationships that outweigh the sometimes outlandish plot turns and overboiled symbolism" (Brookes, 2014), which is where she thinks the critical success of Flynn's novels lies. Flynn manages to write convincingly flawed characters and relatable situations, as in the

case of Nick: a midwesterner, feeling “judged and condescended to by his wealthy and sophisticated New Yorker wife” (Brookes, 2014). Flynn attributes this ability to portray real life to the years she spent working in journalism. Additionally, her career also served to shape the characters of *Gone Girl*: both Nick and Amy are former journalists, and Nick has a midwestern background comparable to Flynn’s and moves to New York City to work as a writer, much like Flynn did.

David Fincher was born in Denver, Colorado, in 1962, to a writer and a mental health nurse. He grew up in Marin County, a few houses away from George Lucas, which exposed him to the film industry from a very young age. For his eight birthday, he was given a Super 8 camera with which he started making films.

He worked at Industrial Light and Magic, which is a motion picture visual effects company founded by George Lucas. Later on, he moved on to making commercials, where his edgy style could already be appreciated, and award-winning music videos.

The first motion picture he directed was *Alien*³ (1992), but it failed to please critics and audiences. In 1995 Fincher released *Seven*, starring Brad Pitt, Morgan Freeman, Gwyneth Paltrow and Kevin Spacey. It was a huge success, mostly because of how innovative it was. In 1999 he released *Fight Club*, starring Brad Pitt again, as well as Edward Norton, Helena Bonham Carter and Jared Leto. Despite the high expectations from critics and Fincher’s fans, it did not do well on the box office and it received mixed reviews. However, *Fight Club* is nowadays a cult movie and is repeatedly listed as one of the greatest films of all time. After *Panic Room* (2002) and *Zodiac* (2007), both of which did well, Fincher released *The Curious Case of Benjamin Button* (2008), his third collaboration with Brad Pitt, which is an adaptation of F. Scott Fitzgerald’s short story. This feature film received thirteen Academy Award nominations, earning Fincher his first nomination for Best Director, and went on to win three statuettes. His latest works include *The Social Network* (2010), *The Girl with the Dragon Tattoo* (2011), Netflix’s *House of Cards* (2013) and *Gone Girl* (2014).

Bio describes him as a “master of technique and film technology” and a “stickler for precision” (2015). He is known to work with edgy, dark subject matters, which are reflected in the dimness that dominates his scenes.

2.3. Comparative segmentation

In this section, the filmic and the literary texts will be compared by means of a chart. The filmic text will be divided into sequences, which are numbered in the left column between brackets. In the central column there is an explanation of each sequence: the most important events that happen in it are listed. To finish, the right column will serve to compare the filmic and the literary texts. Each event will have a corresponding line in the right column that will explain where in the literary text it appears. To do this, the third column will feature the number of the chapter or chapters as well as the pages where the chapter begins and ends due to the fact that the chapters are not numbered in the book. In some cases where the action takes place in a clearly defined part of the chapter the pages refer to its delimitations. In the case that the event does not appear on the text, the corresponding line will contain the procedure of adaptation: addition (it is original in the film), transformation (there is an important change between the filmic and the literary texts), and so on.

	Filmic text	Literary text
(1)	Nick and Amy's bedroom. Nick plays with Amy's hair while narrating in voice-over how he wants to crack her head. Amy turns around and looks alarmed.	Chapter 1 (page 3)
(2)	North Carthage. View of the city and the protagonists' neighbourhood. Nick takes out the trash and looks around, looking ill.	Addition
(3)	The Bar. Nick brings Margo an old board game and they both have a drink. Margo fills the silence with a story and Nick finally says he has a bad day because it is his and Amy's anniversary.	Capters 1, 3 (pages 9, 10, 17-27)
(4)	Amy's diary entry #1. She explains the story of how she and Nick first met.	Chapter 2 (pages 11-16)
(5)	The Bar. Nick and Margo play Life. They talk about the anniversary. The phone rings and it is for Nick.	Development Chapter 3 (pages 17-27)

	Filmic text	Literary text
(6)	<p>Nick arrives home, the door is open and the cat is out. He thanks his neighbour for the call and takes the cat inside. He cries out Amy's name, but she does not answer. He starts looking for her throughout the house: he checks the kitchen first, from where he sees the mess in the living room and realises that something is wrong.</p> <p>His neighbour continues to read the paper when he hears Nick scream Amy's name.</p> <p>The police arrives to Nick's house. Boney and Gilpin make a quick analysis of the scene while asking Nick about his wife and their life together.</p>	<p>Chapters 3, 5 (pages 26, 27, 35-42)</p>
(7)	<p>Amy's diary entry #2. She tells the story of how she and Nick got engaged, at a book launch party for Amazing Amy.</p>	<p>Chapter 4 (pages 28-35)</p> <p>Transformation</p>
(8)	<p>Police Station. Boney interrogates Nick and he tells her about Amy: they have no kids, she is a housewife, he reveals he does not know anything about her hobbies or what she does all day, he says she does not have any friends there, he does not know her blood type and he has not called her parents yet. Boney tells him to go and call them.</p> <p>Nick talks to Amy's parents on the phone and they ask to talk to detective Boney. When she is talking to them, Nick finds his father on the adjacent room.</p> <p>Nick drives his father to the nursing home. On the car, he makes a call from his disposable phone, but no one answers. He quickly drops his father off and leaves.</p>	<p>Chapter 7 (pages 47-60)</p> <p>Translation Addition</p>
(9)	<p>Amy's diary entry #3. It is their second anniversary and she talks about how easy their marriage has been so far. Nick plays Amy's scavenger hunt and they have sex in a bookstore. They exchange presents to find out that they bought the same thing for each other.</p>	<p>Addition</p>
(10)	<p>Margo's house. Margo asks Nick about the interrogation. Margo gets drinks for both of them and jokes that whoever took Amy "is bound to bring her back."</p>	<p>Chapter 7 (pages 58-59)</p> <p>Addition</p>

	Filmic text	Literary text
(11)	Dunne house. When Boney and Gilpin arrive at Nick and Amy's house, Noelle Hawthorne appears, claiming to be Amy's best friend. The detectives look interested and promise to talk to her later. Inside, Donnelly tells them that there is a blood spatter in the kitchen. Gilpin tells Boney that everything Nick and Amy own is in her name. An officer guides them to a closet where they find the First Clue.	Addition Translation
(12)	Margo's house. Margo tries to prepare Nick for the press conference. Margo and Nick arrive at the police station, where they talk to Amy's parents, Marybeth and Rand. Boney leads them to the conference room. Nick is the first one to talk and he explains the situation too briefly. Rand and Marybeth step in and explain how much they want their daughter back. They pose for a few photos. Nick looks annoyed and then smiles to the cameras.	Omission, transformation Chapter 9 (pages 63-72)
(13)	Conference room. Boney is asking questions to Rand, Marybeth and Nick. Amy's parents tell her about the obsessive admirers she has had.	Translation
(14)	Boney's office. She shows Nick the envelope with the words 'clue one' written on it and asks him what that is. Nick explains the scavenger hunts that Amy always organises for their anniversaries. Nick takes the clue and reads it. Nick and Boney go to Nick's office at the university where he teaches. Nick finds the second clue on his desk and reads it while Boney explores his office and finds a red thong. Boney asks where the clue leads, but Nick says he does not know.	Chapter 11 (pages 93)
(15)	Bill Dunne's house. Nick enters the house and the alarm goes off. He types the code but it does not work. The alarm company calls and ask for Amy's first pet, but he does not know. He takes the third clue. Boney enters the house and tells the company to stop the alarm. Boney asks if that is where the clue led, but he lies and says it is not. Once in his car, Nick re-reads the clue.	Chapter 17 (pages 140-156) Transformation

	Filmic text	Literary text
(16)	<p>Amy's diary entry #4. Amy explains how they lost their jobs and their marriage started to crumble because of that. They have no money left because she has had to lend money to her parents. But Nick and Amy support each other no matter what.</p> <p>Amy finds Nick on the couch playing video-games and with a new laptop. They start arguing. When they are making up, Nick's phone rings and Amy knows "everything [is] about to get worse."</p>	Chapter 12 (pages 93-99)
(17)	<p>Ballroom. Nick sees Desi among the volunteers and tells Boney, but she tells him not to worry about him. Boney asks Nick about Noelle Hawthorne, but he says they do not know her.</p> <p>Shawna shows interest in Nick and offers to cook for him while he tries to avoid her, then she snaps a picture of them. Nick asks her to delete the picture but she refuses and leaves.</p> <p>All the volunteers look for Amy on a beach. Marybeth is annoyed because it seems like Nick is behaving too nicely and does not care about Amy's disappearance.</p>	<p>Chapter 13 (pages 99-110)</p> <p>Development</p>
(18)	<p>Dunne house. Boney is reading a list of things bought with Nick's credit cards and asking to the other policemen if they can find any of those objects in the house. Noelle rings the doorbell insistently and Boney gives an order to keep her out of the house.</p>	Addition
(19)	<p>Margo's house. Margo is watching Ellen Abbott on television, who is criticising Nick, when he arrives. Margo quickly pauses Ellen Abbott's program.</p> <p>Margo asks Nick about how he is doing and then goes to sleep.</p>	<p>Addition</p> <p>Chapter 17 (pages 140-156)</p>
(20)	<p>Amy's diary entry #5. Amy explains how she and Nick had to move to Missouri because his mother had been diagnosed with cancer. Amy is not happy with that decision. She feels out of place in Missouri and with Nick's family.</p>	Chapter 14 (pages 110-115)
(21)	<p>Margo's house. Andie shows up and tells Nick how worried she has been about him and Amy. Nick tries to get her to leave because he worries that Margo will see her, but Andie talks him into having sexual relations.</p>	Chapter 19 (pages 161-174)

	Filmic text	Literary text
(22)	<p>Amy's diary entry #6. Nick's mother has died. Amy explains she has bought Nick the Bar with what remained of her savings.</p> <p>She says Nick only wants her to use her when he wants.</p> <p>Amy tries to get Nick to pay attention to her and asks to go with him when he goes out. He says he is running late and tries to leave, but Amy blocks the way and asks to have a child.</p> <p>He rejects the idea and keeps trying to leave, which annoys Amy. She blocks the door and he pushes her. Amy falls, hitting her head, and Nick apologises and holds her.</p> <p>Amy says she is frightened of her husband.</p>	<p>Chapter 24 (pages 209-214)</p> <p>Translation</p>
(23)	<p>Mall. Boney and Gilpin go to the mall to find a group of homeless people. Boney shows a photo of Amy and asks if they have seen her. A dealer remembers her, so Boney asks what she was buying. He replies that she wanted to buy a gun, but he could not get one.</p>	<p>Translation</p>
(24)	<p>Amy's diary entry #7. Amy explains how she tried to get a gun on Valentine's day. She says Nick does not want her anymore, but cannot ask for a divorce because everything is in her name. She is scared of Nick.</p>	<p>Chapter 26 (pages 220-222)</p>
(25)	<p>Margo's house. Nick gets up and Andie is still there, so he tries to get rid of her. Margo enters the room just in time to see her kissing him and leaving. Margo is very angry because of the fact that he had not told her about his affair, as well as because of the affair itself.</p> <p>Margo turns the television on and shows Nick what Ellen Abbott is saying about him. Shawna is on the show and reveals the picture she had taken of them.</p> <p>Tanner Bolt is on the show as well, and he defends Nick's innocence. Margo tells Nick to hire him as his lawyer.</p>	<p>Chapters 19, 21 (pages 161-174, 180-192)</p> <p>Translation</p> <p>Addition</p>
(26)	<p>Police Station. Boney, Gilpin and Donnelly are watching Ellen Abbott's show. Gilpin agrees with Ellen and thinks they should have arrested him already. They talk about possible clues to decide on whether or not he is guilty.</p>	<p>Addition</p>

	Filmic text	Literary text
(27)	<p>Park. Nick goes to Amy's vigil and gives a speech in which he tries to explain his behaviour. Noelle Hawthorne interrupts him and gives the news of Amy's pregnancy. The news reporters start gathering around Nick, and Boney helps him out of the park and takes him to his house.</p> <p>Boney asks about that pregnancy, but Nick claims that Noelle is crazy. Boney shows him photos of Noelle and Amy together, to prove him that they were friends. Boney tells Nick all the reasons why he is a suspect: how scene of the crime seemed staged, the blood in the kitchen, all his credit cards, and Amy's life insurance.</p> <p>The phone rings and Boney is informed that Amy was pregnant. Nick refuses to keep talking without a lawyer.</p> <p>Margo arrives at the house and argues with Nick because he had not told her about the pregnancy, the debt or the affair. Nick explains that he did not know, that he always wanted children but Amy did not.</p> <p>Margo leaves and he decides to continue with the scavenger hunt.</p> <p>Nick tries to figure out the meaning of the third clue while the detectives go to his father's house to find out what he was doing there the day that Boney found him there. The detectives find Amy's diary in the house while Nick solves the clue and goes to Margo's woodshed, where he finds all the items that had been bought with his credit cards.</p>	<p>Chapter 25 (pages 214-220)</p> <p>Translation Chapter 23 (pages 195-209)</p> <p>Translation Chapter 27 (pages 223-228)</p> <p>Translation, added</p>
(28)	<p>Amy's car. Amy is driving on a highway, throwing pens out of the window. She explains in voice-over "I'm so much happier now that I'm dead. Technically, missing. Soon to be presumed dead." She explains the reasons that led her to do that, how she staged her disappearance and how she faked a pregnancy. She says that her plan is to commit suicide so her body will be found and Nick will be condemned to death.</p> <p>She arrives at a hideaway lobby and gets a room. She finds a hammer under the sink and hits herself on the cheek.</p>	<p>Chapters 30, 32 (pages 247-254, 262-268)</p> <p>Addition</p>

	Filmic text	Literary text
(29)	Margo's woodshed. Nick shows her what he has just discovered. Margo understands that Amy is framing Nick. Nick takes the present and opens it and finds two puppets, one of which is missing the handle. Nick tells Margo that he had been thinking of divorcing Amy. They realise that Nick could be facing death penalty.	Chapter 31 (pages 255-261)
(30)	Amy's room. Amy is creating a calendar and marking important dates: inform the police about the woodshed, about Andie and about the diary, kill herself. Amy leaves her room and meets Greta, her new neighbour. Amy uses a public computer to track how her disappearance is progressing. Greta goes to the pool and finds Amy there. Jeff offers to help them with the sunscreen and Greta flirts with him. Greta asks Amy about her life and Amy tells her how she caught her husband cheating on her.	Chapter 36 (pages 297-300) Translation Addition Translation
(31)	Airport. Nick sees Ellen Abbott's program on television. Nick takes a cab to Tanner Bolt's office and meets with him. Nick and Tanner talk about the case. Tanner signs in and they start to prepare Nick. They decide that they need to contact Tommy O'Hara and Nick meets with him. Tommy tells Nick how Amy framed him for rape.	Addition Chapter 29 (pages 232-243) Translation
(32)	Greta's room. Greta is looking for something to watch on television and Amy shows interest in Ellen Abbott. Ellen talks about Amy's pregnancy and Noelle Hawthorne appears on the program. Greta dislikes the missing version of Amy and Amy stands up for her.	Chapter 36 (pages 297-300)
(33)	Margo is watching Ellen Abbott when Nick calls her from the airport to tell her he landed Tanner Bolt. Margo offers to help Nick pay Tanner Bolt. On television, Ellen talks about Margo and Nick and how close they are.	Addition

	Filmic text	Literary text
(34)	Greta's room. On television, Ellen Abbott talks about Amy's disappearance, and how Missouri has the death penalty. Amy borrows a cigarette from Greta and celebrates. Amy goes back to her room and calls the police to let them know about the woodshed. Amy takes a few post-its off the calendar, one of which says 'kill self'.	Development
(35)	Nick stops at Desi Colling's house on his way home from the airport. Desi does not let him in. Nick tries to question him about his relationship with Amy, but Desi does not cooperate and closes the door on Nick. Nick drives past the Bar and sees a crowd there and a girl having her picture taken at the door.	Translation, omission Addition
(36)	Police station. Boney reads Amy's diary. She is not so sure that Nick is guilty and was trying to burn the diary, although Gilpin is.	Addition
(37)	Margo's house. Tanner Bolt arrives. Nick tries to explain Tanner how Amy thinks and what she has done to frame him. Tanner wonders what Amy must have left at Bill Dunne's house besides the clue. They go there and find it cordoned off. Tanner asks about Andie and decides they have to tell the police about her and about the woodshed before they find out.	Compression Compression, anachronies
(38)	Minigolf course. Greta flirts with Jeff while Amy takes the game more seriously. Amy tells them how she was going to kill herself but she changed her mind. Amy celebrates her hole in one jumping, her bag of money falls. She picks it up hurriedly, but Jeff and Greta see it. Back in her room, Amy counts her money. She hears a noise in the door and hides the money, but when she opens nobody is there.	Development Addition
(39)	Dunne house. Margo and Tanner arrive and tell Nick he is going to be interviewed by Sharon Schieber. Tanner persuades Nick to do the interview and talk about his affair.	Chapter 41 (pages 345-356)

	Filmic text	Literary text
(40)	<p>Amy's room. Amy is cleaning and packing. Greta and Jeff arrive. Jeff searches the house while Greta blocks the door. They do not find the money, so Greta hits Amy and Jeff takes it from her.</p> <p>Amy finishes packing and leaves the room, but has to sleep in her car. A security guard tells her she cannot do that and, forced to leave, she stops at a gas station and makes a phone call.</p>	<p>Chapter 40 (pages 336-344)</p> <p>Chapter 42 (page 356)</p>
(41)	<p>Hotel. Tanner and Margo prepare Nick for the interview.</p> <p>Amy arrives on a casino and waits with a drink. Desi Collings arrives. Amy tells him a story of how Nick hurt her so she had to escape. Desi offers his lake house to Amy.</p> <p>Sharon introduces herself to Nick and an assistant interrupts her to tell her something.</p> <p>Amy and Desi are leaving the casino when she looks at the television and sees Andie holding a press conference to tell about her affair with Nick. Desi takes Amy out of the casino.</p> <p>After watching Andie's press conference, Nick decides he will do the interview regardless. On the ride home, Nick and Margo celebrate Nick's performance.</p>	<p>Chapter 41 (pages 345-356), omission</p> <p>Chapter 44 (pages 360-370)</p> <p>Chapter 43 (pages 357-359)</p> <p>Chapter 44</p>
(42)	<p>Lake house. Desi and Amy arrive and Desi gives Amy a tour of the house and lets her know that there are cameras to keep her safe. Desi leaves.</p> <p>The morning after Amy is checking out the cameras when Desi suddenly enters the house and startles her.</p> <p>Desi aims to get Amy to trust him and tells her how different he is from Nick. He tells her that they will watch Nick's interview that night so she will move on. She tries to get rid of him, but he insists on watching it with her.</p>	<p>Chapter 46 (pages 378-381)</p> <p>Chapter 48 (page 389)</p>

	Filmic text	Literary text
(43)	Margo's house. Nick arrives to Margo's house. They watch Nick's interview. Amy and Desi watch Nick's interview on television. In the interview he admits to his mistakes and while he is begging Amy to come back home he puts his finger on his chin briefly so Amy will want to come back. They are about to celebrate when Boney knocks on the door with a search warrant. The police goes to the woodshed and find all the items bought with Nick's credit cards. Margo is taken to a police car.	Addition Translation Chapter 48 (pages 389-394) Translation
(44)	Lake house. Desi tries to persuade Amy to move on, to forget Nick and choose him. Amy tries to keep him away, but Desi decides to move in with her.	Chapter 48 (pages 389-394) Chapter 50 (pages 402-404)
(45)	Police station. Nick and Tanner arrive. Boney interrogates Nick: she asks him about the puppets and about the diary. Gilpin brings the puppet's missing handle and Boney puts Nick under arrest.	Compression Translation
(46)	Lake house. Amy looks like she did before disappearing again. She behaves hospitably and serves Desi a cup of coffee. She tries to seduce him, but he leaves. As soon as he is out of the house, Amy ties a bond on her ankle and pretends that she has just been assaulted in front of one of the cameras.	Addition
(47)	Jail. Nick is released from jail and gets into the car with Margo and Tanner.	Development
(48)	Lake house. Amy makes marks on her wrists with a cord. She takes a bottle of wine and uses it to leave signs of abuse on her body. When Desi arrives that night she seduces him and takes him to the bedroom. He tries to undress her gently, but she wants to get things done quickly. After they have sexual relations, Amy slits his throat and Desi dies.	Chapter 52 (pages 406-408)
(49)	Dunne house. Nick awakes and hears noise coming from the press outside. He goes out the front door and finds Amy on her car wearing a bloody dress. Amy hugs him and faints in his arms.	Chapter 53 (pages 411-416)

	Filmic text	Literary text
(50)	<p>Hospital. A doctor examines Amy and confirms that she has been raped.</p> <p>The FBI interrogates Amy to find out what has happened and she makes up a story in which Desi kidnapped and abused her. Boney finds inconsistencies in her story, but she is disregarded.</p> <p>Nick takes Amy home and once they are inside, he tells her to stop pretending. Nick asks Amy to tell him what happened and she makes him undress and get in the shower with her to make sure he is not wired.</p> <p>Nick tells her he will leave her, but she threatens him. Amy gets in bed. Nick asks her if there had ever been a baby and she says that there can be. He goes to a different room and locks himself in.</p>	<p>Chapter 54 (pages 417-426)</p> <p>Chapter 55 (pages 427-438)</p>
(51)	<p>Dunne house. Nick takes out the trash. Nick comes back inside and finds Amy cooking crepes.</p> <p>Amy and Nick hold a press conference. Amy smiles and signs posters.</p>	Addition
(52)	<p>Cafe. Nick, Margo, Tanner and Boney are having a drink. Margo checks some magazines with Nick and Amy on the front page. Nick tells them that Amy confessed to murdering Desi in the shower.</p> <p>Amy appears on television thanking the media.</p> <p>Tanner tells Nick that his job is done and leaves.</p>	<p>Chapter 59 (pages 448-452)</p> <p>Addition</p> <p>Translation</p>
(53)	<p>Dunne house. Nick cannot sleep and goes downstairs. He hears a noise and turns around frightened. Amy asks what he is doing and takes him back to bed. She asks him to trust her, and he puts his finger to his chin to appease her.</p>	Addition
(54)	<p>Dunne house. Nick rehearses his speech in the mirror with the washbasin tap turned on. Amy calls him.</p> <p>During breakfast, she prepares him for the interview. The door rings and Ellen Abbott arrives. She thanks Nick for the interview and gives him a gift.</p> <p>Nick goes to find Amy and she offers him a gift. He rejects it, but she makes him open it and it is a pregnancy test. He cannot believe it and tells her that she cannot stop him from leaving her. Amy tells him that his child will hate him and he pushes her against the wall. He tries to make her understand that they would not be happy together, but she disregards him.</p>	<p>Addition</p> <p>Translation</p> <p>Addition</p>

	Filmic text	Literary text
(55)	Margo's house. Margo is crying because Nick told her about the pregnancy. She realises part of Nick wants to stay with Amy, and Nick asks for her support.	Chapter 63 (pages 458-461)
(56)	Outtakes of the interview with Ellen Abbott. Nick talks about how they are fixing their marriage and Amy makes him give the news about the pregnancy. Ellen congratulates the couple and hugs Amy.	Addition
(57)	Nick and Amy's bedroom. Nick plays with Amy's hair while wondering in voice-over what Amy is thinking, what will they do. Amy turns around and smiles.	Addition

2.4. Procedures of adaptation

This part will analyse the processes used to adapt the literary text into a filmic text. Because the author of the screenplay and the author of the book are the same person, the film overall follows the structure and contents of the novel. Actually, Gillian Flynn said in an interview with *The Guardian* that her thoughts when writing are closer to a film than to a novel: "I see everything really clearly. That's the first thing that comes to me; the way a room looks. I see it almost the way a director would. The long shot, that sort of thing. Then I just fiddle around with it until it feels correct." Nevertheless, due to the fact that an adapted film always has to omit many elements of the original text in order to have a commercial length, these omissions often lead to other changes in the narration. In addition, the change of medium involves other minor modifications so that the film will not be merely repeating the original text, but interpreting it on its own way.

A. Enunciation and point of view

The study of the enunciation will consist on analysing how the message is produced in the two texts, that is, the object of analysis will be the act of producing a message rather than the message itself.

Both literature and cinema have a narrative nature since telling something and communicating a message is the reason of their existence. Literature does this by means of words. Film, however, cannot rely on words alone, so the basis for the narration is a series of images in motion. Furthermore, as Yuri M. Lotman explains, film not only narrates through

images, but also through words. This mixture of verbal and figurative signs leads to a double narration (1979: 53).

In the case of *Gone Girl*, the double narration is very important, because sometimes what the audience sees and what they are told does not match. For instance, when Nick finds the second clue of the scavenger hunt he reads it next to detective Boney and tells her he has no idea where it leads, but the next thing the audience sees is Nick going to the location where the clue leads and getting the next one. The ability for the audience to understand dishonesty depends on this double narration.

Moreover, the director uses the double narration as a means to translate the unreliability of the narrators in the book, which are Nick and Amy. When confronting the novel, the reader should understand that each of the characters is telling their own biased version of reality. This is especially noticeable when all the lies that they have told are exposed, but at first it might go unnoticed. The director is able to manipulate the audience thanks to the double narration: he makes people believe Amy's side first, so he exposes Nick's lies while Amy's diary entries are supported by the images; which is followed by a gradual unfolding of her lies that culminates in her confession to the audience. Had she not made this confession, the audience would have had it more difficult to decide whether Nick was lying and misinterpreting the clues so as to seem innocent. Later in the film, the double narration serves another purpose: to show the audience how Nick and Amy really treat each other as opposed to what they tell the media.

Another important point to analyse with regard to enunciation is focalisation. First of all, the term focalisation was coined by Gérard Genette and it is the perspective that the author chooses for the narrator to tell the story. It is crucial to note that focalisation normally switches along the narrative, and therefore it is rare that the focaliser remains the same throughout it. Because of the complexity of a thorough analysis of the focalisation and the fact that it would not add anything relevant to this study, it will be simplified.

The literary text is narrated by means of a multiple internal focalisation because the story is filtered through the point of view of more than one character, namely Nick and Amy Dunne. This is done alternately so the reader never faces the objective truth but their sides of the story. However, since there are times in which both Nick and Amy give an account of each

of their versions regarding the same events, another important kind of focalisation is present in the narrative: variable internal focalisation.

In the filmic text, focalisation is achieved by means of the ocularisation, or what the audience sees, and the auricularisation, or what the audience hears. Both of them are mostly internal: the ocularisation is filtered through a character's point of view so the audience sees what the character sees, and the main two characters to do this are again Nick and Amy; and the auricularisation is internal primary so that the audience hears the same that the character is hearing (for instance, when they are watching tv). There is, however, an important number of scenes that have zero ocularisation and/or auricularisation: as opposed to the focalisation of the literary text, the focalisation on the film is not so restricted to the Nick and Amy's points of view, as the audience gets to see sequences where none of them is present. The zero auricularisation involves the soundtrack, which is heard by the audience but not by the characters, and helps the audience feel the suspense.

The focalisation in the texts also serves the function of structuring the narrative. On the one hand, the whole novel is organised around the alternation of Amy and Nick's points of view. On the other hand, the film's narrative is framed by Nick's point of view: it starts and ends with the same shot of Nick caressing Amy's hair, but Amy has long hair in the first one and short hair in the last one, which means that they happen at different moments in time and it is not just the repetition of the same images. The effect of this focalisation framing the narrative is that the whole story seems Nick's story with occasional glimpses of Amy's point of view, and together with the portrayal of the two characters, it makes the audience empathise more with Nick and take sides with him.

B. Transformations in the temporal structure

Regarding the time outside the story, it was first published in 2012 and the film was released in 2014, which means that they are contemporary. Because of this, the adaptation process does not need to make any transformation to put the audience in context as it would need to do if it was a period novel.

Even so, there are elements that help locate the story in time. For instance, Nick and Amy's life in New York is turned upside down because of the worldwide recession that began at the end of the first decade of the twenty-first century. Together with the exponential growth

of the internet, they make Nick lose his job as a writer first, and Amy lose hers afterwards. Those two historical events make the reader and the audience alike put the story into its chronological context.

Dates constitute another temporal marker present in both texts. There are two types of dates: absolute, which are independent from any event; and relative, which only make sense in relation to the event to which they refer. Both of these are present in the filmic text: at the beginning of each day there is a title card showing the absolute day above and the relative below (for instance, the first one that appears in the movie says “July 5th, the morning of”). In the literary text, however, the absolute dates are only present in Amy’s diary entries, although they can be easily calculated because the reader knows that she disappeared on their fifth anniversary and the date of their first anniversary. In any case, the absence of absolute dates shows their lack of relevance in the story: what is relevant is the event that the relative dates refer to: Amy’s disappearance. Since the most frequent dates by far are these, the whole narrative revolves around Amy. In other words, in the literary text Amy would get more prominence than Nick while in the filmic text it is the other way around (its reason and its effect have already been discussed). Furthermore, it makes sense that Amy would get more prominence, because at the end of the book the reader learns that both Nick and Amy had been writing a memoir, but that Nick had had to destroy his because she commanded him to. Additionally, the last words of the novel are said by Amy, and she says that she wants to make sure that she has the last words, which reflects what happens with their versions of the events after Nick has to accept hers. The whole novel in a way parallels what happens with their memoirs, hence she is the protagonist. Since the filmic texts omits the memoirs, it makes sense for Nick to frame the narration and be the protagonist.

With regard to the narrative time, it can be separated into story and discourse. The story consists of the event in a logic and causal order while the discourse deals with how those events are presented in the narrative. There are three important aspects to study in the time of the story: order, duration and frequency, which will be dealt with consequently.

i. Time order: linearity and anachronies

The time of the story goes from the 8th of January of 2005 to the 23rd of September of 2012 in the film, and until ten months, two weeks and six days after her return in the novel.

The time of the discourse in the novel starts with Amy's disappearance and ends with her return and pregnancy, one day before she is due, while in the film it starts and ends with indefinite dates, before Amy's disappearance and after her return respectively.

According to the chronological time, the first events to happen are those narrated on Amy's diary, which ends on the 3rd of July of 2012 or two days before she disappears. The next events to happen would be all those that date between the 5th of July and the 4th of August, which is when Amy returns. This includes Nick's point of view as well as Amy's. The last ones would be all the events between her return and the end of the narration, depending on the text (literary or filmic).

Even though neither of the texts tell the narration in a linear manner, they approach time differently. The filmic tells Nick's side of the story chronologically, and alternates it first with Amy's diary entries and later with her situation, until the point where the time of both narrations converge. From that point onwards, time is linear. The literary text, however, is full of anachronies. Not only are Amy's diary entries mixed among the linear progression of the story, but Nick also resorts to flashbacks (also known as analepsis, which is the recounting of a past event as long as the narrator goes back to that moment in the narration to talk about it) quite often. This way, there are two versions of every story. The reader has access to their past from both of their points of view, which allows him to be more aware of their unreliability. This is summed up in the film by using only her point of view when talking about their relationship before her disappearance and later clarifying that she is unreliable, but this solution still makes the audience take sides with Nick, because he is not as unlikeable.

Filmic text	Literary text
Sequence 1	Chapter 1 (page 3)
Sequence 3	Chapters 1, 3 (pages 9, 10, 17-27)
Sequence 4	Chapter 2 (pages 11-16)
Sequence 5	Chapter 3 (pages 17-27)
Sequence 6	Chapters 3, 5 (pages 26, 27, 35-42)
Sequence 7	Chapter 4 (pages 28-35)
Sequence 8	Chapter 7 (pages 47- 60)
Sequence 10	Chapter 7 (pages 58-59)

Filmic text	Literary text
Sequence 12	Chapter 9 (pages 63-72)
Sequence 14	Chapter 11 (pages 93)
Sequence 15	Chapter 17 (pages 140-156)
Sequence 16	Chapter 12 (pages 93-99)
Sequence 17	Chapter 13 (pages 99-110)
Sequence 19	Chapter 17 (pages 140-156)
Sequence 20	Chapter 14 (pages 110-115)
Sequence 21	Chapter 19 (pages 161-174)
Sequence 22	Chapter 24 (pages 209-214)
Sequence 24	Chapter 26 (pages 220-222)
Sequence 25	Chapters 19, 21 (pages 161-174, 180-192)
Sequence 27	Chapters 25, 23, 27 (pages 214-220, 195- 209, 223-228)
Sequence 28	Chapters 30, 32 (pages 247-254, 262-268)
Sequence 29	Chapter 31 (pages 255-261)
Sequence 30	Chapter 36 (pages 297-300)
Sequence 31	Chapter 29 (pages 232-243)
Sequence 32	Chapter 36 (pages 297-300)
Sequence 39	Chapter 41 (pages 345-356)
Sequence 40	Chapters 40, 42 (pages 336-344, 356)
Sequence 41	Chapters 41, 43, 44 (pages 345-356, 357-359, 360-370)
Sequence 42	Chapters 46, 48 (pages 378-381, 389)
Sequence 43	Chapter 48 (pages 389-394)
Sequence 44	Chapter 48, 50 (pages 389-394, 402-404)
Sequence 48	Chapter 52 (pages 406-408)
Sequence 49	Chapter 53 (pages 411-416)
Sequence 50	Chapters 54, 55 (pages 417-426, 427-438)
Sequence 52	Chapter 59 (pages 448-452)
Sequence 55	Chapter 63 (pages 458-461)

In the table above there is a comparison of the temporal progression between the filmic text and the literary text.

ii. Duration

There is a differentiation between the duration referring to the real time and referring to the psychological time. The former consists of measuring the time it would take to read the narration, the time it would take for the events in the narration to take place, and the time it would take to watch it. The latter is also called speed or tempo, and refers to the rhythm of the narration and the velocity with which the reader or audience perceives that the events are happening. While the former was very limited because each person reads at a different rhythm and therefore is based on estimations, the latter is more widely studied, and there are a few elements to take into account to talk about tempo, such as summaries, dilations, ellipsis, pauses, and so on.

As Sánchez Noriega notes, the difference between the duration of the narrated action in the literary text and in the filmic text is the main reason why the adaptation needs to cut characters and actions and therefore can never be identical to the original (2000: 103).

A good example of a summary is on chapter 30 in the literary text, which corresponds to sequence 28 on the filmic text, when Amy explains how she prepared her own disappearance, because she sums up all she has done in months in one chapter, so it takes her less time to tell the story than the actual time it took the events to take place.

Overall, both texts deal with tempo similarly, so an in-depth analysis of how they use these resources would be irrelevant.

iii. Frequency

The frequency is the relationship between the number of times that an event happens in the story and the number of times it is told on the discourse. In the case of *Gone Girl*, it is significant that in the book, both Amy and Nick tell their own versions of some stories, which means that the same event is told twice and differently. When an event that happened once in the story is told more than once on the discourse, Gerard Genette calls it a repeating narrative.

As it has been said before, the filmic text unifies those double accounts or repetitions of the same events in order to shorten the story. Its function is to translate how the reader would first believe Amy and distrust Nick even though both of them are telling biased stories (if not outright lies). Telling only Nick's version of those stories would entail the restructuring

of the narrative, and telling both versions would make the film too long. Thus, by telling only Amy's version of their past as a couple is what works best for the adaptation.

C. Changes in content

Omissions, compressions, translations, transformations, substitutions, additions and developments will all be analysed under this label. In other words, those elements from the literary text that have been adjusted in the filmic text as well as those elements that are original in the filmic text from the point of view of the content rather than the form.

i. Omissions

This is the most common kind of change, since as it has been discussed, because of the different duration in the literary and the filmic texts, it is mandatory to cut characters, actions, dialogues and so on. Due to this, only a few major omissions will be discussed.

Regarding character omissions, Desi's mother Jacqueline Collings, Betsy Bolt, Rebecca and Hillary Handy are some of the most important.

Jacqueline Collings in the literary text is present when Nick goes to visit Desi Collings, which also happens before it does in the film. When Nick arrives, Desi and his mother let him in, thinking he is asking for donations to find Amy, and they have a long conversation. However, in the filmic text Desi does not even let Nick inside his house. Jacqueline appears again in the literary text after Desi's death to defend his son's honour, which would be convenient for Nick if he ever wanted to tell on Amy. Nevertheless, she does not add too much to the story and is dispensable.

This is the case of Hillary Handy as well. She was one of the many people Amy had manipulated during her life. She had been Amy's best friend when they were little, but Amy talked her into imitating her so that it would look like Hillary wanted to be Amy. She appears in the literary text when Nick is contacting all the people that he thinks Amy might have lied about. She is dispensable as well because the filmic text keeps Tommy O'Hara, although his story changes slightly.

Rebecca is a journalist that meets Nick on a bar and persuades him to give her a drunken interview. Said interview is broadcasted on television and seen by Amy, and is one of the main reasons why Amy changes her mind and decides to forgive him and the reason why

the public opinion sways in his favour. In the filmic text, the subsequent interview with Sharon Schieber plays that role.

Betsy Bolt is Tanner Bolt's wife, who plays a major role in the literary text by preparing Nick for Sharon Schieber's interview. It is Tanner himself who performs her role in the filmic text.

With regard to omissions of full episodes, an episode that stands out is the one where Nick breaks up with Andie. Because he is trying to break up with her, she gets furious at him and bites his cheek. Subsequently, she holds a press conference to confess her affair with Nick. In the filmic text, the press conference is rather abrupt, although Tanner had told Nick to expect Andie to do it so it does not seem too odd to the audience.

An example of an omission of an action, or rather a series of actions, would be Amy's feigned fear of blood. In the literary text, she starts pretending she is scared of blood and needles about a year prior to her disappearance so that when the police finds her blood everywhere the thought of Amy doing that herself would not cross anyone's mind. It is fully omitted in the filmic text.

ii. Compressions

The most significant compression is related to the anniversary scavenger hunt that Amy organises for Nick every year. Regarding the one that she left for him before disappearing, it is compressed because there is a whole episode that exists in the literary text but is missing from the filmic text. In that episode, Nick has to go to Hannibal, Missouri, which is the birthplace of Mark Twain and another one of the places where he took Andie. This trip to Hannibal will cause him trouble in the future due to the fact that Amy's purse will be found there, so it will be further proof that Nick is responsible for his wife's disappearance.

Also, in the literary text the scavenger hunt makes Nick fall back in love with his wife for a while, just until he finds out the real meaning of the clues, which does not happen in the filmic text. The character of Nick is simplified in the filmic text, while in the literary text he is almost as complex as his wife.

iii. Translations

Most of the translations consist on changing the context of an action or a dialogue, but some change the character that performs the action instead.

For instance, When Nick finds his father at the police station after he has been there all day, it is a policeman that drives his father to the nursing home and then drives him to Margo's house in the filmic text, while he drives his father (and himself afterwards) in the literary text. This translation brings about another change, which is the addition of the scene where he drops his father off very quickly, without paying any attention to him. This new scene serves to add to the characterisation of Nick, who will later be vilified for this.

Another translation takes place when Boney interrogates Nick, Rand and Marybeth after the press conference in the filmic text. Rand and Marybeth take that chance to tell Boney about Amy's stalkers and admirers, whereas in the literary text Rand has that conversation with Nick, which leads to Nick getting in touch with those people. In that same conversation, Nick also promises Rand to go to the mall and talk personally with the homeless people that inhabit it, as they are their main suspects at that point. Consequently, Nick is the one to go to the mall, along with some friends, instead of Boney and Gilpin, who perform that action in the filmic text (which is another translation).

The fact that Nick visits Desi in the filmic text is a translation from the literary text as well because it happens in a different context, as it has been discussed before.

iv. Transformations

The transformations are different from the translations because the latter involve a change in the context of an action, a dialogue or even the character who performs an action, but everything else remains the same. The translation might take an action or a dialogue and move it to a different context, but the characters who perform that action might be the same, for instance. However, transformations involve a bigger change, as in the examples below.

One major transformation happens in the Amazing Amy book launch party, where, in the literary text, Amy spends the full soiree feeling miserable because of the mockery that the fact that Amazing Amy is getting married before the real Amy does seems. She has to talk to the press and answer the same questions about her single state over and over again. However, in the filmic text, she goes to that party with Nick. She is still not happy about Amazing Amy

getting married before she does and she still has to tell the press that she is neither married nor engaged. Even so, Nick manages to brighten up her day by proposing. This is a transformation because the scene of the Amazing Amy book launch party exists in the literary text as well, but both the context and the actions that take place during the party change.

That transformation brings about another one: in the literary text, the day after that party Amy re-encounters with Nick after 8 months without hearing from him. In other words, after meeting Nick at the writers' party, they never met again until the day after the book launch party, which coincides with a time when she would be sensitive and hold on to any chance to find love. This characterisation of the literary text is far deeper than the one on the filmic text, in which they simply fall in love with each other and never separate again until Amy disappears, even though neither of them can stand the other one anymore.

Another important transformation happens when Nick goes to his father's house looking for Amy's clue. In the literary text, Nick goes to the house and the alarm goes off. He waits for the company's call, but ends up deciding to call himself. He talks to an unfriendly person from the company who makes him angry, so he hangs up and calls again. He gets to talk to a nicer person who helps him and turns the alarm off. Then, he gets the clue and leaves the house. In the filmic text, however, when the alarm goes off the phone rings. He picks it up and he is asked about her wife's first pet. He should know the answer, but he does not, so the alarm keeps making noise. That is when Boney enters the house and tells the company to turn the alarm off because everything is under control. She then asks Nick if that is the brown house from the clue, but Nick says it is blue, so it is not, even though he knows it is and he has already picked the clue up. This transformation makes up for some other changes that made Nick's character flatter in the film than in the novel, because thanks to it the audience can see Nick hiding information from the police and lying.

v. Additions

This kind of change is one of the most common ones, along with the omissions, probably because after taking episodes, characters and actions off of the narration, there is a need for other actions, dialogues and so on that will compensate for that loss.

The first kind of addition that can be found in the filmic text is the documentary one, which helps build the context and the characters the same way that a description would in the

literary text. Some additions of this kind would be: the second scene that shows North Carthage and Nick and Amy's neighbourhood, the scene in which Amy hits herself in the face with a hammer once she is in the hideaway lobby (it helps build the character of Amy) or the scene in which Nick sees a girl getting a picture taken in front of the Bar (it shows how they are getting famous).

The other important kind of addition is that of full dramatic sequences. A good example would be the celebration of Nick and Amy's second anniversary. In the literary text there are chapters dedicated to the first and the third anniversaries, but none referring to the second one. In the filmic text, Amy talks about their perfect second anniversary, and how they bought each other the exact same present because it was an inside joke they had, and the two of them loved their inside jokes. This addition serves the purpose of giving more context to their relationship.

Other additions of full dramatic sequences include all the scenes where the police is present but neither Nick nor Amy are: when they arrive at Nick and Amy's house and Noelle Hawthorne introduces herself as Amy's best friend, when Boney reads the excerpts of Nick's credit cards, when they are watching Ellen Abbott's programme at the police station or when they find the diary. This is because of the change of focalisation that happens between the literary and the filmic texts: because the former is almost exclusively focalised through Amy and Nick's points of view, at least one of them is present at all times. Seeing the police working without Nick present is also necessary in the filmic text so as to make it more veridic and to add to the suspense in certain scenes.

vi. Developments

The developments expand actions that are only implicit or suggested in the literary text, actions that help build the personality traits of the characters or expand briefly context actions.

One of the first developments that takes place in the filmic text as compared to the literary text is when Nick goes to the Bar and plays Life with Margo. It is a development because in the novel the game is mentioned as being in the bar and in the film it serves as a background action while Nick and Margo have a conversation. It adds to the characters

because thanks to that scene Nick shows how unhappy he is with Amy even before she disappears and also because the audience can see the relationship between the twins.

Another development happens when Nick and Amy's mother are searching for Amy along with the volunteers and Marybeth manifests her discontent toward Nick's attitude. This does not happen in the literary text at this point, but Marybeth and Rand end up feeling animosity against Nick, so this development helps build her character.

One last important development happens when Amy kills Desi. In the novel, Amy mixes three sleeping pills in Desi's martini and kills him once he is fast asleep, although the act of killing him is omitted. However, in the film the scene is far from omitted: she takes a box cutter from under a pillow and cuts Desi's throat while she is having sex with him, which makes the scene much more bloody. This development marks the presence of Fincher, who likes these kinds of bloody scenes in his films.

3. Conclusions

Economically speaking, the adaptation of the best seller *Gone Girl* was definitely a success: according to *Variety*, it is David Fincher's highest-grossing film in the U.S. (*Variety*, 2014).

With regard to the process of adaptation, there are some aspects of the final result that transmit a slightly different idea than the literary text does: for instance, the ending of the film with the same scene as the beginning (except for the fact that Amy has long hair in the first one, which corresponds to her look before disappearing, and long hair in the last one, which corresponds to her look when she comes back) gives the sense that they are back just where they started, trapped in an unhappy marriage and pretending to be someone they are not. This is not exactly the idea transmitted in the literary text, where Amy simply gets her way and has the last word, the same way that she has since she was born. However, despite the slight disparity, I would say that the adaptation is successful to the extent that it succeeds to transfer the message that the director wanted. That is, it is successful because rather than a mere repetition of the literary text, it adds to it and re-interprets it, because it is autonomous. Thus, despite the differences between the two texts, and given the fact that the fidelity is not the definitive factor to determine the success of the adaptation, the adaptation accomplishes its

purpose. Furthermore, sometimes it is the differences with the literary text that make it possible for the adaptation to succeed.

However, I would like to add that most of the characters are uncomplicated and do not undergo any kind of development throughout the film, while one of the best things about the novel is the complexity of the characters. But Fincher and Flynn found a way to counterbalance this with the other changes they made in the story.

Overall, the film is both similar and different from the novel, and it is because of this mixture that it achieves autonomy and success.

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